Catalogue

of an Exhibition of

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Etchings

By

Rembrandt

With an Introduction by

David Keppel

Frederick Keppel & Co.

4 East 39th Street

New York

November 12 to December 6, 1913

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EVERYONE who is in close touch with the subject must have been struck by the fact that in the past five years the interest in etchings and engravings has increased steadily in ever widening circles. One man who had noticed this awakening of interest in London said to me that he thought the growing taste for etchings was a sort of unconscious protest on the part of intelligent people against the complexity and luxury of modern life. The art is in its essence so restrained and so simple.

All roads lead to Rome and all artistic thought leads back to Rembrandt. In his admirable book "Notes on the Art of Rembrandt" Mr. Holmes describes how the master eliminated local color almost entirely from his painting as his marvelous genius developed because he found that it confused and hampered him in his great object—the portrayal of character. But in etching this simplification was already done for him by the nature of the medium. Free from complexity, he could proceed at once to that wonderful portrayal of human nature or of landscape of which he alone was capable. This may account for the fact that Rembrandt's early etchings are far finer than his early paintings. In the simpler art of etching he found himself much more quickly. But this very simplicity of the etching process, while an advantage for Rembrandt, is apt to prove a doubtful blessing to any but the very greatest of his followers. If genius stands more clearly

revealed in etching than in any other art—so also does mediocrity!

The degree to which Rembrandt confined himself to the absolutely essential things was brought home to me a year or so ago in the following manner. In company with a famous European expert I was looking over some drawings ascribed to the master. I noticed that he examined with great care all the corners and less important parts of the drawing. If he found one line that was not absolutely full of life and meaning, he threw the drawing aside saying that it *could* not be by Rembrandt.

DAVID KEPPEL.

October 28th, 1913.

CATALOGUE

1 **Rembrandt in Cap and Scarf.** B. 17. H. 108.

First period, dated 1633. On paper watermarked with Head of Folly with Five Points. From the collections of Edw. Smith, Sir E. Astley, Carl Schloesser, H. S. Theobald, Th. Roussel.

2 **Rembrandt and Saskia.** B. 19. H. 144.

First period, dated 1636. First state of two with the slipped curve above Saska's eyebrow. From the collections of E. Schroeter and J. P. F. Kalle.

3 **Rembrandt Drawing.** B. 22. H. 229.

Last period, dated 1648. Proof with the landscape seen through the window, on Japan paper. Superb impression.

"Another miracle of insight and of technique. Note, for instance, the incredibly delicate modeling of the face, by which the tone of the complexion and the keenness of the eyes is suggested."

C. J. Holmes: *Notes on the Art of Rembrandt.*

4 **The Same.** B. 22. H. 229.

Another impression, duplicate from the Berlin Museum and from the collections of A. G. Thiermann and C. Ellingwood.

5 **Rembrandt with a Fur Cap and Light Dress.** B. 24. H. 29.

First period, dated 1630. From the collections of Dr. A. Sträter and Stroganoff.

"Spirited work with much more scientific modeling. Cap, dress and dark passages of hair due to a second biting over a paler etching."

C. J. Holmes: *Notes on the Art of Rembrandt.*

6 **Abraham Entertaining the Angels.** B. 29. H. 286.

Last period, dated 1656. Only state. From the collection of Emil Schroeter.

"The composition was suggested by one of Rembrandt's drawings from Mahommedan-Indian miniatures (H. de G., 926)."

A. M. Hind.

7 **Abraham Casting Out Hagar.** B. 30. H. 149.

First period, dated 1637. Only state. From the collection of Hermann Weber and Count Stroganoff.

"This is one of the most perfectly delicate of all Rembrandt's etchings. The sureness of the faint, thin lines on which the expression of the face chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration." P. G. Hamerton.

8 **Abraham's Sacrifice.** B. 35. H. 283.

Last period, dated 1655. Only state. From the Nahl Collection.

"By its grandeur and originality of invention and composition it may well take rank as one of Rembrandt's finest plates. . . . Independently of its very fine composition, and the magnificent style in the drawing of Abraham and the Angel, this plate may be easily recommended as a fine example of the free etched line which is everywhere perfectly frank and full of vital energy." P. G. Hamerton.

9 **The Same.** B. 35. H. 283.

Another impression.

10 **The Triumph of Mordecai.** B. 40. H. 172.

First period, about 1640. Only state.

"First dry-point, then finished with delicate biting; then strongly accented with dry-point. A delightful illustration of the story. Note the subtlety with which light and shadow are interchanged and yet kept broad, and how all the curves center in Mordecai's figure."

C. J. Holmes: *Notes on the Art of Rembrandt.*

11 **David at Prayer.** B. 41. H. 258.

Last period, dated 1652.

"The *David on His Knees* has more 'color' but is near akin to the *Tobit* in pathetic intensity of sentiment."

P. G. Hamerton: *Etchings of Rembrandt.*

12 **The Annunciation to the Shepherds.** B. 44. H. 120.

First period, dated 1634. From the collections of Carl Schloesser and Emil Schroeter.

"These great scenes from the Bible, no one has conceived them better than Rembrandt, and no one felt more keenly their touching and simple poetry. *The Apparition of the Angels to the Shepherds* has been the subject of many pictures; but how often does one rest indifferent to the representations of this marvelous scene! Rembrandt finds here occasion to show the two most astounding sides of his genius: expression and chiaroscuro." Charles Blanc.

13 **The Presentation in the Temple** (*Small Plate*). B. 51. H. 18.

First period, dated 1630.

"*The Presentation in the Temple* is a remarkable attempt at obtaining in etching the richness of design and the delicacy of treatment which at this time were Rembrandt's ideals in painting. . . . For the period the attempt is remarkably successful, and this little plate would make an admirable beginning for a collection of the master's etched compositions. The light and shade are broadly massed, and an effect of great space is obtained in a tiny compass by the dexterous recession of the building to the right and left."

C. J. Holmes: *Notes on the Art of Rembrandt.*

14 **The Flight into Egypt** (*Night Piece*). B. 53. H. 253.

Last period, dated 1651. From the collections of John Barnard and Alfred Hubert.

15 **Holy Family Crossing a Rill.** B. 55. H. 276.

Last period, dated 1654. Only state. From the P. Wiesböck Collection.

"The Virgin, resting her hand on the saddle, hangs her head with an air of grief; the precaution of the old man who sounds the water with his staff is expressed in a most accomplished manner. The ass is a masterpiece of design and engraving. If this little print were rare, it would command enormous prices, so charming is it." Charles Blanc.

16 **The Same.** B. 55. H. 276.

Another impression.

17 **The Flight into Egypt in the Manner of Elsheimer.** B. 56. H. 266.

Last period, about 1653. Sixth state before the sky was cleaned of corrosions. From the Arozarena Collection.

This copper had originally been engraved by Hercules Seghers with the representation of Tobit and the Angel. Only two impressions are known of the print in this state. The plate was then taken by Rembrandt, the figures of Tobit and the Angel effaced, and the figures of Joseph and the Virgin introduced in their places. The trees at the right and the foreground, as well as the figures, are Rembrandt's work. The remainder of the plate is substantially the way Hercules Seghers left it.

18 **The Rest on the Flight to Egypt.** B. 58. H. 216.

Middle period, dated 1645. Only state. From the collections of W. Koller and Count Stroganoff. The impressions of this charming little print are always very faint and delicate.

19 **The Return from the Temple.** B. 60. H. 278.

Last period, dated 1654. Only state.

"Another superb example of fusion and noble simplicity of design. The dry-point is used less for compositional accent than as an enrichment of the general tone of the piece."

C. J. Holmes: *Notes on the Art of Rembrandt.*

20 **Christ Among the Doctors.** B. 65. H. 257.

Last period, dated 1652. First state before the plate was disfigured by foul biting at the top and right. From the collections of J. P. F. Kalle and R. Pelzer.

"Magnificent: its simplicity should be compared with the studied arrangement of the 1630 plate, as its variety of individual characterization may be contrasted with the generalized types of the earlier piece. Cunning, pedantry, stupidity, senility, and fanaticism have never been more concisely presented."

C. J. Holmes: *Notes on the Art of Rembrandt.*

21 **The Same.** B. 65. H. 257.

Another impression on paper watermarked with head of folly, likewise of the first state.

22 **The Same.** B. 65. H. 257.

Another impression, also of the first state.

23 **Christ Preaching.** B. 67. H. 256.

Last period about 1652. Only state.

"Though less important than the Hundred Guilder Print, the *Christ Preaching* is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, the marvelous expressions of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the great Preacher has to say." Atherton Curtis.

24 **Christ Driving Out the Money-Changers.** B. 69. H. 126.

First period, dated 1635. First state of three before the mouth of the man dragged by the ox is widened to an unnatural size. From the collections of J. A. Boerner, Dr. A. Sträter, W. Drugulin and P. von Baldinger.

"Another example of foreign influence on Rembrandt's work. Though the figure of Christ is borrowed from Dürer, the chief influence appears to be Venetian, and the sharp divisions between the numerous patches of light and shade in the foreground

groups seem to need the support of color. The background is admirably treated in a style more characteristic of Rembrandt. The paintings of this year also show traces of foreign influence."

C. J. Holmes: *Notes on the Art of Rembrandt.*

25 **The Raising of Lazarus** (*Small Plate*).

B. 72. H. 198.

Middle period, dated 1642. First state of two before the light diagonal shading on the forehead of Lazarus. From the collection of R. Pelzer.

"A definite landmark in Rembrandt's career; entirely perfect and successful. The figures all done from memory, are at once complete in themselves and fused in the general scheme. The design is more daring in its conventions and omissions than any previous attempt. Everywhere character is rendered without caricature, and set in a delicate natural atmosphere. . . . That it represents an advance upon the earlier treatment of the same subject is clear enough, for the old melodramatic poses, the old contrast of high light and dark shadow, are gone, as well as the old artificial feeling about the event represented. In the earlier plate Rembrandt could represent Christ only as a mighty magician; in this later version he has come to understand St. John's story better, and recognizes in the miracle the result of divine love and sympathy acting through Him who had no form nor comeliness among the sons of men."

C. J. Holmes: *Notes on the Art of Rembrandt.*

26 **The Same.** B. 72. H. 198.

Another impression, likewise of the first state.

27 **Christ Healing the Sick**

(*The Hundred-guilder Print*).

B. 74. H. 236.

Last period, about 1649. Beautiful impression of the second state, with the lines of shading across the ass's neck.

"Of the religious pieces, the plate of *Christ Healing the Sick* stands out by itself. Not only is this Rembrandt's etched masterpiece, but it is one of the greatest works of art that the world has ever seen. To say that it has never been surpassed in etching, would not do it justice. It has never been surpassed in any form of art, and it is not likely to be. It holds its own beside the greatest masterpieces of painting in the galleries of Europe, and differs from them only in the absence of color. The grouping of the figures and the distribution of light and shade made a composition of unsurpassable beauty. Here we may see Rembrandt at his best as a draughtsman. Such drawing as this, without a hesitating line from beginning to end, is no accident. We see that the

artist could draw, when he wanted to, in a manner so sure as to leave his work wholly above criticism. The draperies, whether sketched in with a few lines, or worked out with more minute care, are truly wonderful, while the expressions of the faces are rendered in a way that Rembrandt, great as he was in character-drawing, never equalled in etching, save in one instance. The face of Christ is one of the best that he has given us, but it must be seen only in the most beautiful impressions of the plate to be appreciated. Nor are the other faces less remarkable in expression than that of Christ. The appealing looks of the sick and crippled, and the contrasts between the group of Christ's followers at his right hand and the group of cold, unmoved faces beside them, are sources of endless study."

Atherton Curtis.

28 **The Agony in the Garden**
(*Christ on the Mount of Olives*).
B. 75. H. 293.

Last period, dated 165—(?1657). Only state. From the collections of John Webster and Count Stroganoff.

"Ici toutes les douleurs se réunissent pour accabler son âme et la plonger dans un océan d'amertume. . . . Quelle profondeur de sentiment! Quelle poésie dans la mise en scène de ce drame auguste, et quelle grandeur dans un si petit cadre!"

Charles Blanc.

29 **Christ Presented to the People.** B. 76. H. 271.

Last period, dated 1655. Eighth state of nine with much bur. From the Vlassatto Collection.

"Begins almost like a problem in architectural proportion. In the third state the design is concentrated, solidified, and enriched. Then when the dry-point wears away, mystery and tragedy are suggested by the gloomy archways added below, in the place of the brilliant group of foreground figures. . . . The statue of Justice in the niche to the left should be noticed as an example of Rembrandt's invention. It might have been designed by some ultra-modern sculptor of to-day, with memories of Egypt and of archaic Greek work in his mind."

C. J. Holmes: *Notes on the Art of Rembrandt.*

30 **The Crucifixion** (*Small Plate*). B. 80. H. 123.

First period, about 1634. Only state.

"The tiny figures are drawn with a grace, dexterity, and soundness which no earlier plate displays; the sense of atmosphere, mystery, and rich color shows an equally marked advance. The large spacing of the piece, the bold introduction of the upright figure in the foreground, the group under the cross, and that bending over the swooning Virgin, are perhaps in themselves things which the etcher of *The Raising of Lazarus* might have invented in a fortunate hour;

but the fusion of them into a design at once so rich, so grave, so simple, and so intensely sincere, is a triumph which belongs to a much higher order of art."

C. J. Holmes: *Notes on the Art of Rembrandt.*

31 **Descent from the Cross by Torchlight.** B. 83. H. 280.

Last period, dated 1654. Only state.

"Very grand in idea. Note especially the hand reaching out from the darkness, and the rigid lines of the empty bier. Yet the blackness of the shadows does not blend quite happily with the lighter portions of the plate, so that it has not the unity of his most perfect works."

C. J. Holmes: *Notes on the Art of Rembrandt.*

32 **Christ at Emmaus** (*The Larger Plate*). B. 87. H. 282.

Last period, dated 1654. Fine impression from the Earl of Aylesford's Collection.

"A well-known masterpiece. To the vibrant effect of the intervals of white paper between the bold black lines, corresponding to the broad decisive brush strokes of Rembrandt's later painting, these prints owe their singular luminous charm. It is curious to note that the superb series of plates etched in open line which belong to the year 1654 were produced at the very time when Rembrandt's financial troubles, which resulted in bankruptcy two years later, had become most acute."

C. J. Holmes: *Notes on the Art of Rembrandt.*

33 **Christ at Emmaus** (*The Smaller Plate*). B. 88. H. 121.

First period, dated 1634. Only state. From the collection of R. Pelzer.

"Done from imagination. The influence of Rubens is marked, both in the types chosen, in the design, which is more sharply lighted than usual, and in the roundness and flow of the drapery. Divinity here is a physical rather than spiritual force. *The Incredulity of St. Thomas* in the Hermitage Gallery is a contemporary example of the influence of Rubens upon Rembrandt's painting."

C. J. Holmes: *Notes on the Art of Rembrandt.*

34 **Peter and John Healing the Cripple at the Gate of the Temple.** B. 94. H. 301.

Last period, dated 1659. Second state of five after the contour of the cloak on Peter's arms was rounded out and before the crosshatching on the left arch reached down to the capital of the column. Impression on Japan paper.

35 **The Same.** B. 94. H. 301.

Another impression, also of the second state on paper watermarked with the Head of Folly with Seven Points.

36 **The Baptism of the Eunuch.** B. 98. H. 182.

Middle period, dated 1641.

"Pure, fluent invention from beginning to end. Once more we see the influence of Rubens coupled with memories of a former treatment of the subject under Lastman's influence, as in the last early picture from which that in the Oldenberg Gallery is copied, where all the elements of this design except the landscape are to be found."

C. J. Holmes: *Notes on the Art of Rembrandt.*

37 **The Death of the Virgin.** B. 99. H. 161.

Middle period, dated 1639. Second state before the light vertical shading on the foremost bedpost. From the collection of Fritz Rumpf.

"A brilliant invention. The man in a cape in front is possibly done from a model, but the others are drawn from memory. The great difference from the earlier plates lies in the treatment of light: brightness being no longer suggested by violent contrasts, but by diffusion. The lightness of tone adds to the impression of space. To the influence of Rubens we must add that of Mantegna (whose prints Rembrandt copied) notably in the figure of St. John."

C. J. Holmes: *Notes on the Art of Rembrandt.*

38 **St. Jerome in an Italian Landscape.** B. 104. H. 267.

Last period, about 1653. Impression on paper watermarked with the Head of Folly with Five Points.

"The landscape, with the buildings, is suggested by Titian or Campagnola, and according to Haden, directly copied from a drawing once in Dr. Wellesley's collection. Rembrandt's immediate study for this etching (in reverse direction) is in the Kunsthalle, Hamburg." A. M. Hind.

"Rembrandt a traité bien des fois ce sujet de Saint Jérôme, mais jamais avec plus de grandeur ni d'une façon plus heureuse."

Charles Blanc.

39 **Star of the Three Kings.** B. 113. H. 254.

Last period, about 1652. Only state. Duplicate from the Berlin Museum and from the collections of A. G. Thiermann and P. Gellatly.

40 **The Pancake Woman.** B. 124. H. 141.

First period, dated 1635. Second state before the reworking on the basket to the right. From the collection of Alfred Hubert.

"Good. The first state is very lightly sketched in, color and solidity being added later."

C. J. Holmes: *Notes on the Art of Rembrandt.*

41 **The Same.** B. 124. H. 141.

Another impression, also of the second state.

"What an abundance of spirit and humor there is in the delightful picture of street-life, 'The Pancake-Woman.' "

H. Knackfuss: *Rembrandt.*

42 **The Same.** B. 124. H. 141.

Another impression, also of the second state. From the collections of the Earl of Aylesford and R. Pelzer.

43 **The Golf Player.** B. 125. H. 272.

Last period, dated 1654. From the collection of Count Stroganoff.

"The Golf Player is . . . a fine sketch in which everything is subordinated to the play of reflected light."

C. J. Holmes: *Notes on the Art of Rembrandt.*

44 **Turbaned Soldier on Horseback.** B. 139. H. 99.

First period, about 1632.

"A small, free study, apparently from memory. It may well be earlier than 1632, and possibly a trial pose for the horseman in *The Baptism of the Eunuch,* which was engraved by Van Vliet."

C. J. Holmes: *Notes on the Art of Rembrandt.*

45 **The Little Polander.** B. 140. H. 138.

First period, about 1635. First state of two with plate edges irregular. Fine proof with big margins. From the collection of A. Artaria.

"Good, delicate work, in the manner of the small *Crucifixion* and perhaps of the same date."

C. J. Holmes: *Notes on the Art of Rembrandt.*

46 **Beggar Leaning on a Stick.** B. 163. H. 9.

First period, about 1630. Only state. From the collection of Th. Roussel.

Taken from the same model as *Beggar Warming His Hands at a Chafing Dish.* B. 173.

47 **Beggars Conversing.** B. 164. H. 7.

First period, dated 1630. First state before the edges of the plate were trimmed. From the collection of P. Gellatly.

48 **Beggar Warming His Hands at a Chafing Dish.** B. 173. H. 8.

First period, about 1630.

"Skilful but careless. Very modern in its want of perception of anything but the external picturesque, though there is some expressiveness about the head."
C. J. Holmes: *Notes on the Art of Rembrandt.*

49 **The Same.** B. 173. H. 8.

Another impression.

50 **Beggar Seated on a Bank.** B. 174. H. 11.

First period, dated 1630. First state before the edges of the plate were trimmed. From the collections of C. Josi, E. Schroeter and Duke of Buccleuch.

51 **Beggar with Wooden Leg.** B. 179. H. 12.

First period, about 1630. Second state of three after the edges of the plate were trimmed and before the three horizontal strokes across the right background to right of the upper part of the leg. From the collections of J. F. Linck, R. Pelzer and Fagan No. 156.

52 **Woman with Her Feet in the Water.** B. 200. H. 298.

Last period, dated 1658. Only state. Proof on Japan paper from the collection of Dr. A. Sträter.

"Another fine study without dry-point, more modern, and perhaps more prosaic in its realism than B. 199. It anticipates Courbet and, in a sense, Millet also.
C. J. Holmes: *Notes on the Art of Rembrandt.*

53 **The Same.** B. 200. H. 298.

Another impression on old Dutch paper.

54 **Six's Bridge.** B. 208. H. 209.

Middle period, dated 1645. From the collections of the Earl of Aylesford and another not mentioned by Fagan.

One of the rarest and most beautiful of Rembrandt's landscapes. The legend concerning this etching is

that when Rembrandt was about to sit down at the hospitable board of Burgomaster Jan Six, it was found that mustard was lacking. The servant was dispatched to buy it, and Rembrandt made—and won—a wager that he would etch a plate before the servant could return with the mustard.

55 **Three Cottages.** B. 217. H. 247.

Middle period, dated 1650. On paper watermarked with the Head of Folly. From the Von Lanna, Schloesser, and Galichon Collections.

56 **Shepherd and His Family.** B. 220. H. 206.

Middle period, dated 1644. Only state. Berlin Museum duplicate and from the collection of A. G. Thiermann.

"The air and sunlight, the flock of sheep and goats, and the hill crowned with romantic buildings, suggest the memory of some drawing by one of the Hollanders working with Claude in Rome."

C. J. Holmes: *Notes on the Art of Rembrandt.*

57 **Landscape with Ruined Tower and Clear Foreground.** B. 223. H. 244.

Last period, about 1650. From the Brentano Collection.

"The print, which, for well-considered breadth and maintained unity of effect (not so much for dainty finish) is the 'last word' of landscape art, the perfect splendid phrase which nothing can appropriately follow, after which there is, of necessity, declension—if not collapse."

Frederick Wedmore: *Fine Prints.*

58 **The Same.** B. 223. H. 244.

Another impression. Duplicate from the Amsterdam Museum.

"In the earlier states the cupola and the barns in front of it make up so strong a group that the eye is drawn away from the real motive of the plate. By suppressing the cupola and strengthening the sky in the later states, Rembrandt has concentrated the effect on the dark landscape to the left, and has improved the result enormously, though sacrificing an obvious rhythm of line which the cupola emphasized. A masterly plate."

C. J. Holmes: *Notes on the Art of Rembrandt.*

59 **Landscape with a Cottage and Hay Barn.** B. 225. H. 177.

Middle period, dated 1641. Only state. From the collection of H. de la Motte Fouquet.

"Dr. Jan Six identifies the view as taken on the Amstel. The house in the trees on the right is

Kostverloren, while Amsterdam, with the Nieuwe-, Oude-, and Zuider-kerk in reversed order, appears in the left background. The two elements could not actually be embraced from any one point of view, but Rembrandt has composed them into one subject."

A. M. Hind: *Rembrandt.*

"Another skilful rendering of space and soft afternoon light, without sharp transitions. On the right the distance is broken by the little figure, to prevent us from noticing that its base line is almost exactly equal to that of the barn."

C. J. Holmes: *Notes on the Art of Rembrandt.*

60 **The Cottage with the White Palings.** B. 232. H. 203.

Middle period, dated 1642.

"The 1642 scarcely looks as if etched by Rembrandt, but nevertheless is probably a correct record of the date of production."

A. M. Hind.

61 **The Mill.** B. 233. H. 179.

Middle period, dated 1641. Only state.

"Here we see nothing but a wind-mill, a few houses and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."

Knackfuss: *Rembrandt.*

62 **The Same.** B. 233. H. 179.

Another impression. From the collection of John Webster.

"A lesson in the variety of linear methods which are needed to get richness and texture in a simple subject. The ideal of large spacing in landscape leads to vacuity and mannerism unless we keep in constant touch with nature. Here great simplicity of design is employed, so Rembrandt calls in all the resources of his art as a draughtsman to secure the texture and details of nature without belittling the broad general scheme of the print."

C. J. Holmes: *Notes on the Art of Rembrandt.*

63 **The Goldweigher's Field.** B. 234. H. 249.

Last period, dated 1651. Only state. Superb impression, from the collection of Alfred Seymour.

"The landscape known as the *Goldweigher's Field* is one of the best examples of the way in which the master could work in true nineteenth century spirit. It is full of the feeling of air and space, and is handled in a broad, free style that would be remarkable even in the greatest of nineteenth century artists."

Atherton Curtis.

64 **Man in an Arbor.** B. 257. H. 194.

Middle period, dated 1642. Only state.

"An excellent little sketch."

C. J. Holmes: *Notes on the Art of Rembrandt.*

65 **Old Man with Fur Cap and Large White Beard.** B. 262. H. 92.

First period, about 1632. Third state of four before the plate was coarsely reworked.

"Genuine, the hand very good. The work on the beard seems to prove beyond question that Rembrandt was the author of the other plates of old bearded men."

C. J. Holmes: *Notes on the Art of Rembrandt.*

66 **Man with Fur Cap and Short Beard.** B. 263. H. 53.

First period, dated 1631. Fourth state of five. Impression on paper watermarked with Head of Folly with Five Points.

67 **Dr. Faustus.** B. 270. H. 260.

Last period, about 1652. First state of three before additional shading on the book to the right.

". . . but Rembrandt's pfeference now was for penetrating into the world of the marvelous. We might say that the mysterious source of light itself in Rembrandt's works reveals itself to us like the apparition of a phantom, when we look at the incomparable etching of *Doctor Faustus.*"

Knackfuss: *Rembrandt.*

68 **The Same.** B. 270. H. 260.

Also in the first state. Fine impression on Japan paper, duplicate from the Amsterdam Museum and from the Astley Collection.

"A superb example of force concealed by delicate transitions. Note how Faustus' white cap makes his figure tell in spite of large lights elsewhere, and yet is connected with the background by the shadow in its folds. Also how the papers hanging against the window break its regular outline, and carry diffused light into the room. Note, too, how the breadth of the lighting is increased, and attention concentrated on Faustus by the open handling of the objects in the immediate foreground. Altogether the plate is one of the most perfect of Rembrandt's etched inventions."

C. J. Holmes: *Notes on the Art of Rembrandt.*

69 **Old Man with Divided Fur Cap.** B. 265. H. 170.

Middle period, dated 1640. Second state of three before the mezzotint ground was laid. From the collection of Jonathan Richards.

". . . work of great dignity and beauty, but not likely to be popular, from the absence of vigorous blacks. It is, however, admirably drawn, and though the distinctions of tone and local color are slight, this etching is one of the most faultless that Rembrandt ever executed, and perfectly harmonious in its own key."

P. G. Hamerton: *Rembrandt.*

70 **Cornelis Ansloo.** B. 271. H. 187.

Middle period, dated 1641. Second state of five from the Morrison Collection.

"We find here more complete tonality of a quiet kind than in any early etched portrait. . . . Perhaps a commission, as it is practically a substitute for a small painting."

C. J. Holmes: *Notes on the Art of Rembrandt.*

71 **Clement de Jonghe.** B. 272. H. 251.

Last period, dated 1651. First state of five before the arch, and the shading of the outer fold of the cloak below the left shoulder. Fine, rich impression on Japan paper from the collections of W. Esdaile, the Duke of Buccleuch and Count Stroganoff.

"As to the portrait of Clement de Jonghe which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage, whom one would so little suspect of being a merchant occupied with the prosaic details of his business, and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the *Young Haaring,* an air of revery so profound and the austere melancholy of a philosopher in meditation."

Charles Blanc.

72 **The Same.** B. 272. H. 251.

Another impression. Fifth state before rework on hat, and chair back below upper bar. From an unidentified collection.

"In the first four states we can watch the sitter gradually growing in reality and solidity without losing anything of his ghostly and sinister look. The luminosity of the piece is enhanced by the repression of local color, so that the total effect is almost that of monochrome. Room is thus left for the display of those subtleties of modeling on which its impressiveness depends."

C. J. Holmes: *Notes on the Art of Rembrandt.*

73 **Jan Lutma.** B. 276. H. 290.

Last period, signed 1656. Second state before the crosshatching in the upper right corner. From the collection of William Koller.

"Rembrandt produced one of his most masterly portrait etchings in 1656, the incomparably picturesque and life-like print of the famous goldsmith, Janus Lutma of Groningen."

H. Knackfuss: *Rembrandt.*

"He (Rembrandt) admired nothing so much as a certain stern and manly grandeur resulting from the combination of the habits of reflection and much experience of the world."

P. G. Hamerton.

74 **Jan Asselyn.** B. 277. H. 227.

Last period, dated about 1647 (last numerals indistinct). Second state of three with traces of the easel and picture still faintly visible. From the collection of Alfred Morrison. "Crabbetje," the nickname of the painter Asselyn, is written in ink at the bottom of the impression.

"Very fine and delicate, worked in dry-point on the face, which becomes hard in the third state as does the outline of the figure. The second state is the finest. The picture on the easel, although very broadly treated, is omitted in the second state to give still greater simplicity to the design."

C. J. Holmes: *Notes on the Art of Rembrandt.*

75 **Ephraim Bonus.** B. 278. H. 226.

Middle period, dated 1647. Superb impression of the second state, the first state being extremely rare. This impression hung for many years in a museum at Amsterdam.

"Two etchings, only, bear the date of 1647, but these two are of capital. One is the noble portrait *Ephraim Bonus* and the other the not less remarkable *Portrait of Jan Six.* . . . These two etchings are both in full tone. Ephraim Bonus was a Jewish physician, he has been to see a patient, and is still, perhaps, reflecting on the case as he pauses with his hand on the banister of the stair. The plate looks like an etching from a picture, and there is in the Six collection a portrait of Bonus in the same attitude painted by Rembrandt, on the same scale as the etching."

P. G. Hamerton: *Rembrandt.*

76 **Rembrant's Father in Profile.** B. 292. H. 23.

First period, dated 1630. Fourth state of five from the Liphart and Baldinger Collections.

77 **Portrait of a Boy, in Profile.** B. 310. H. 188.

Middle period, dated 1641. Only state. Impression from the collection of J. D. Böhm.

"A superbly delicate study. Compare it with Flinck's picture of William II of Orange."

C. J. Holmes: *Notes on the Art of Rembrandt.*

78 **Saskia with Headdress of Pearls.**

B. 347. H. 112.

First period, dated 1634. Only state. From the collections of A. Donnadieu and Henri le Sec des Tournelles.

"This is one of the most attractive of Rembrandt's portraits of his wife Saskia, to whom he was married in June of the same year."

A. M. Hind.

79 **Old Woman Asleep.** B. 350. H. 129.

First period, about 1635-37. Only state.

"This seems to have been long a popular plate, as it has often been copied, once by Andrew Geddes. I do not know any work by the master that contains as much of his human sympathy and such abundant evidence of observation on so small a scale."

P. G. Hamerton.

80 **Plate of Sketches.** B. 369. H. 163.

First period, about 1639. Only state. From the collections of G. Morant and another with an unidentified blind stamp.

"The two studies of the woman in bed are probably taken from Saskia during illness. . . . It was no doubt on the basis of some of these studies that Rembrandt worked out his *Death of the Virgin.*"

A. M. Hind.